

THE ANDRÉS SEGOVIA ARCHIVE

GENERAL EDITOR: ANGELO GILARDINO

José Antonio de San Sebastián
(Padre Donostia)

ERRIMINA (Nostalgía)

zortziko para guitarra



front cover:

Anselmo Guinea (1854-1906)

“CORTEJO” (oil on canvas)

COURTESY OF:

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Julio Lopez Hernández

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FOREWORD



JOSÉ ANTONIO DE SAN SEBASTIÁN (PADRE DONOSTIA) (1886-1956)

There can be no question about the enormous contribution Basque priests have made to the development of Spanish music in general, and Basque music in particular. A most important and representative example is José Gonzalo Zulaica y Arregui⁽¹⁾ – born in San Sebastián, January 10th, 1886; died Lecároz, August 30th, 1956 – who adopted the name “José Antonio de San Sebastián” or, in a form that was widely used, “José Antonio de Donostia” (*Donostia* being the Basque translation of *San Sebastián*).⁽²⁾

San Sebastián’s musical education began during his childhood at the Capuchin college at Lecároz. In 1903 he took his vows in the Capuchin order, becoming ordained as a priest in 1908. Following his ordination, he taught at the Capuchin college, but continued to pursue both his own musical training and his scholarly interest in Basque popular music. Among his acquaintances at this time were Granados and Felipe Pedrell.

Following the first world war, San Sebastián moved to Paris. The French capital attracted many Spanish musicians, intellectuals, artists and writers during the first decades of the twentieth century, and the emerging aesthetic

in Paris had much in common with Spanish innovative thinking at this time. Here San Sebastián continued his musical education, benefiting from the advice of Albert Roussel and Maurice Ravel, among others.

During the Spanish civil war, San Sebastián left Spain and lived in Toulouse, remaining in France until 1943, when he returned to Spain. In 1944 he settled in Barcelona, where he assumed responsibility for the department of folkloric studies at the *Instituto español de musicología*. Here he pursued his investigations into Basque popular music, on which he gave lectures and produced a wide range of publications. Thus, among his writing we can find *Música y músicos en el país vasco* (1951). These studies are a further fruit of his passionate interest in his native land and its culture, an interest which had already produced many transcriptions and settings of Basque popular songs and essays, for example *La música popular vasca* (1918), and *Ensayos de una bibliografía musical vasca* (1932).

As a composer, San Sebastián belongs to a mainstream which, in the history of Spanish music, is known as the “generation of the masters”, having at its head Manuel de Falla and Turina, and running in parallel with the literary generation of ’98 (Machado, Unamuno, Baroja, Valle-Inclan, and others). His aesthetic and his style were governed by a nationalistic spirit, mixed with romantic influences (a faithful reflection of the temperament of Basque people generally). This can be clearly observed in his music, which also occasionally shows French influences. However, on the whole his language is a very personal one.

(1) Not to be confused with Vicente Arregui (1871-1925), who also composed guitar music for Andrés Segovia which is being published in this series.

(2) As the author’s autograph manuscript of the present piece uses the name “San Sebastián” rather than “Donostia”, this is the form that has been used in this publication.

San Sebastián's abundant catalogue of compositions embraces almost all genres. There are stage works, such as his incidental music to *Les trois miracles de sainte Cécile* (1920) for full orchestra and choir, *La vie profonde de saint François d'Assise* (1926) and *Le noël de Greccio* (1936), all in collaboration with writer Henri Ghéon; and there are special works such as *La quête héroïque du Graal* (1938) written for a quartet of "ondes Martenot" (an early electronic instrument), and representing an exotic and experimental aspect.

His piano works include a collection of *Preludios vascos* (1912/23) in four volumes, which show him at his best, besides *Andante para una sonata vasca*, *Infantiles* and *Homenaje a Juan Crisóstomo de Arriaga*. Among his chamber music works, mention must be made of his *Cuarteto en mi menor* (1906), *12 romanzas para violín y piano* (1910) and, for cello and piano, his *Diálogo*, *Invocación* and *El mendigo moribundo*. Naturally, for a composer largely inspired by the Basque popular tradition, he created many works for choir: *Suite vasca* for 6 mixed voices, *Oyar Ostak* for even and mixed voices, the *Tríptico franciscano* for 4 mixed voices, *Poema de la pasión* for 8 mixed voices, 2 soloists and cor anglais, and the humorous *Venerabilis barba capuccinorum*.

It would be wrong to see San Sebastián solely as a regional musician, as his compositions sometimes drew their inspiration from beyond the Basque border. Examples include works such as *Cuatro melodías catalanas*, *Evocación sevillana*, *Canciones de las landas*, *Impresiones argentinas* and *Canciones sefardíes*.

Naturally his religious music is particularly significant, with notable works like *Itinerarium mysticum* or the *Coral vasco* for organ, and especially his *Missa pro defunctis* (1945), known as his *Requiem*, which represents one of the most important compositions of its kind within the whole of twentieth-century Spanish music.

San Sebastián's interest in the guitar was stimulated by Andrés Segovia, whom he met in Paris, Barcelona and Madrid and with whom he shared a common grounding in the Spanish culture of the epoch. Thus it was that a work such as *Errimina/Nostalgía-Zortziko para guitarra* was born, with the date of 1925, curiously the same year during which San Sebastián's teacher (Albert Roussel) composed his piece entitled *Segovia op. 29*. Unfortunately Segovia's response to San Sebastián's work was not favourable, as a letter written from Thorens (Haute Savoie) and dated August 5th, 1927, shows. Andrés Segovia writes:

«Dentro de tres o cuatro días voy a firmar un convenio con la casa Schott, en el cual hay una cláusula por la que se compromete... a publicar todas las obras que escriban para mi guitarra, españoles o extranjeros... Las condiciones de edición las decide cada compositor con el director de la casa Schott... ...Ahora bien, la obra que V. me ha dedicado, que es muy bella y muy fina en el piano, no va bien en la guitarra. Queda demasiado escueta, porque hay que reducir mucho. Sería, pues, preferible que me hiciese V. otra, y conste que renuncio a ella con pena, y después de haber intentado lo imposible por acomodarla al caprichoso instrumento. Si para la nueva composición quiere V. que le mande algunas cosas de Sor para tenerlas a la vista y consultar en ellas posibilidades, dígamelo a vuelta de correo, y le mandaré algunos [sic]. De todos modos, espero contestación inmediata. Suyo admirador y amigo, A. Segovia.»⁽³⁾

«In three or four days I am going to sign an agreement with the [publishing] house Schott, with a provision that obliges... to publish all the guitar works written for me by composers, either Spanish or foreign ones... The arrangements are to be decided by each composer with the

(3) Padre Jorge de Rieu (ofm. cap.), *Cartas al P. Donostia. Prólogo de Pablo Bolba Aristegui – San Sebastián*, Grupo dr. camino de historia donostiarra – Caja de ahorros municipal de San Sebastián, 1980 (p. 12).

director of the Schott [publishing] house... The work which you have dedicated to me is very fine for the piano, but it does not fit the guitar well. It is too plain, because it has to be reduced a lot. It would be preferable, then, if you would compose another one for me, and be in no doubt that I give it up with sorrow, and after having attempted the impossible in order to adjust it to the capricious instrument. If you wish, for such a new piece, I can send you something by Sor, which you could keep under your eyes and consult for possibilities: you have just to let me know by return of mail, and I will send you something. However, I remain waiting for an immediate reply. Your admirer and friend, A. Segovia.»]

San Sebastián wrote two more guitar works: *Vora 'l ter* (1934) and *Tiento y canción* (1946) which, like *Errimina*, exist in piano versions. Nevertheless, the piece entitled *Dolor* (from the series of *Preludios vascos* for piano) remains the only work by San Sebastián which Segovia performed and recorded, in his own transcription.

Roberto Morón

Madrid (Spain), December 2001.

THE COMPOSITION

The name of the San Sebastián is not a newcomer in the repertoire of the guitar, due to the fact that Andrés Segovia transcribed, performed and recorded a short, powerful piano work of his (*Dolor*). In addition, the existence of an even more powerful, original guitar piece by the same composer could have been known about for a long time: Max Eschig had published in 1927 a collection of San Sebastián's piano works, of which n. 23 bears this heading: *À Andrés Segovia / 23 – Errimina / (Nostalgie pour guitare) – Transcription pour piano par l'auteur.*

To be frank, and with regret, I have to admit

that I did not know of such a transcription until the manuscript of the original version for guitar came to my hands on May 7th, 2001, when I inspected the papers of Segovia in the museum that bears his name in Linares (Spain). My subsequent research into the guitar piece led me back to the composer's own piano transcription. *Errimina* has thus followed the same fate as certain other pieces written for and dedicated to Segovia, but neglected by their dedicatee. That is to say, it has followed the path of guitar works by such distinguished musicians as Henri Collet, Pierre-Octave Ferroud and (later) Frank Martin, which, in the absence of a public performance by Segovia, were converted by their composers into piano or orchestral pieces.⁽⁴⁾ Paradoxically, and until recently, although guitarists have performed a San Sebastián piece written for piano, an original guitar piece by the composer was accessible only in a piano version.

A comparison of the autograph manuscript for guitar and the published piano transcription does not reveal any substantial difference, except for the obvious harmonic reinforcements in the latter version. The piano version was, however, useful for removing some doubts about the notes, and for clarifying in a few places the dynamic marks. Moreover, the piano transcription provides the interpreter with extra information because it bears, after the title, a note, written in French, containing a sort of programme:

«Argument - Un basque exilé rêve à sa patrie, sur un rythme des danses de sa jeunesse. Un moment d'hallucination exaltée le transporte dans son pays. Il croit y être et y danser les vieilles danses. L'hallucination passée, il tombe dans sa tristesse. Il sait qu'il ne reverra jamais sa patrie.»

[«Argument – An exiled Basque dreams of his homeland, over a rhythm of the dances of his

(4) Henri Collet's *Briviesca* and Pierre-Octave Ferroud's *Spiritual* for guitar are published in this series.

youth. A moment of elated hallucination transports him back to his country. He believes himself to be there and to dance the old dances. The hallucination over, he falls into sadness. He knows that he will never see his homeland again.»]

The programme in this note is clearly reflected in the ternary form of the piece, where the first section and its recapitulation in the third section are marked by the obsessive insistence of a pedal note (the note A in the exposition, reinforced by a D in the recapitulation, to stress the disappointment of waking up from the dream). The dance of the main section is – as declared in the title of the guitar version – a *zortziko* (a national Basque dance), celebrated in the classical repertoire by composers such as Pablo de Sarasate and the guitarist Antonio Jiménez Manjón.

My editorial work has been concerned mainly with the creation of a fluently playable work through the simplification of the dense harmony

of the original. As with other works in this series, the composer's autograph score has been reproduced in facsimile, and, in the case of the present work, this is a particularly important provision because the extraction of playable chords from the original entails the frequent suppression of one voice. Which voice is suppressed is largely optional; my choice is just one possibility. The choice could equally well be different, and based on just as valid reasons as the ones I used.

I am grateful to my co-editor Luigi Biscaldi, and to the Spanish scholars who offered their help in this publication: Pello Leñena of Eresbil, the "Archivo de compositores vascos", Father José Antonio Lasa of the "Archivo Donostia", the guitarist Gerardo Arriaga, and to my friend, the Italian scholar Vincenzo Poccia, who supplied me the piano version of *Errimina*.

Angelo Gilardino

Vercelli (Italy), January 2002.



a Andrés Segovia

ERRIMINA

(Nostalgía)

zortziko para guitarra

(1925)

Edited by
Angelo Gilardino
and Luigi Biscaldi

P. José Antonio de San Sebastián

(1886-1956)

Tranquilamente $\text{♩} = 152$

6th D

pp

p cantando tristemente

CXI

CIX

CV

CVI

CVIII

CIII

CV

CVI

CV

11

sempre p

16

21

CIII

CIII

CIII

CVII

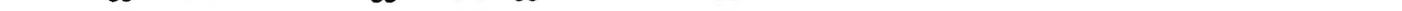
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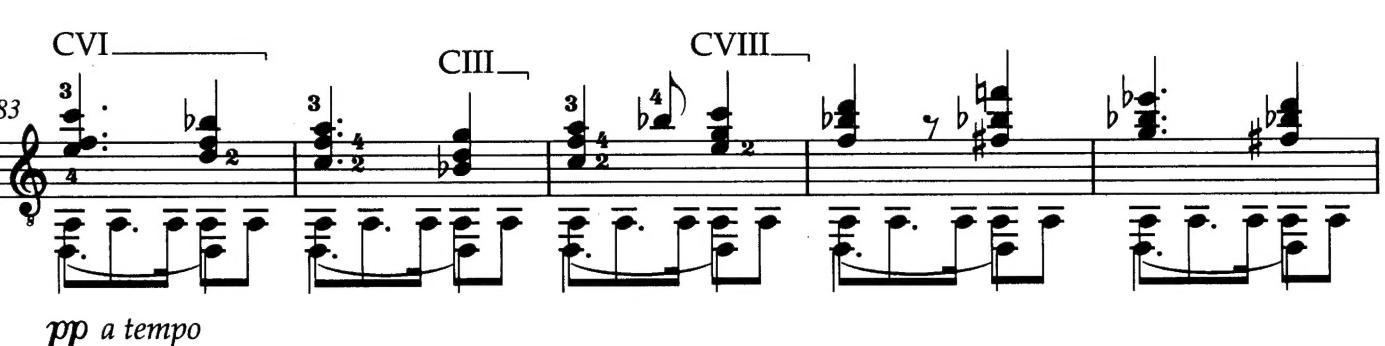
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Tranquilo $\text{♩} = 152$ Vivo $\text{♩} = 120$ Tranquilo $\text{♩} = 152$

71 

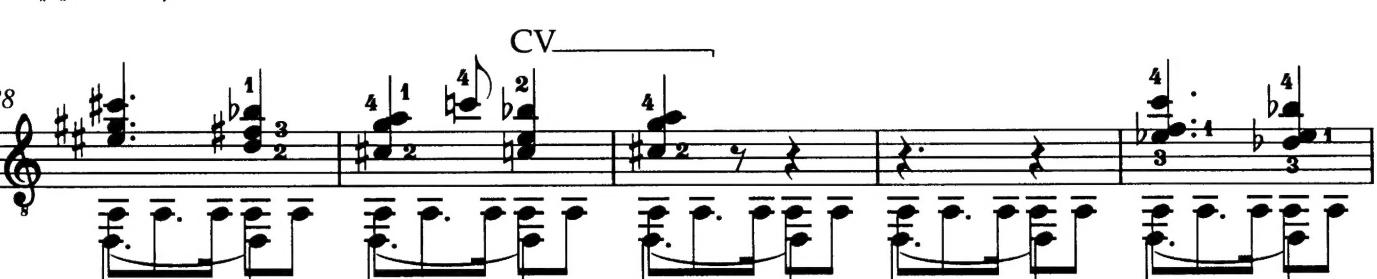
77 

CVI _____ CIII _____ CVIII _____

83 

pp a tempo

CV _____

88 

CV _____ CIII _____ CVIII _____ CXI _____ CIX _____

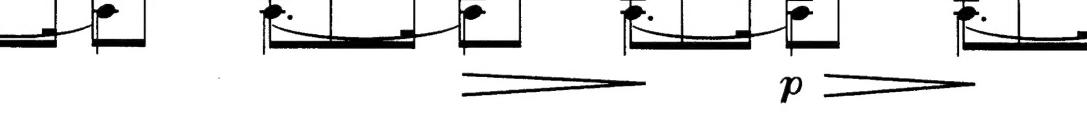
93 

CV _____

98 

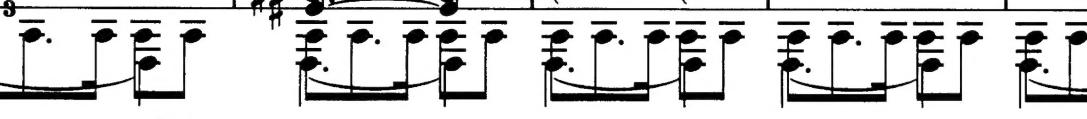
siempre tristemente

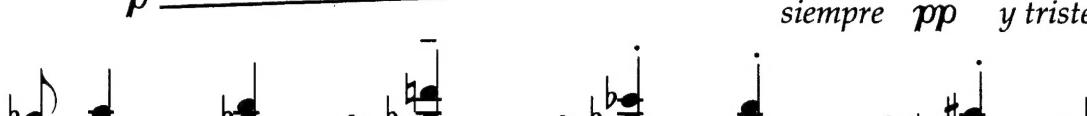
CIII

103 

107 

> *siempre pp y tristemente*

112 

116 

pp despacio

120 

morendo hasta el fin

125 

THE ANDRÉS SEGOVIA ARCHIVE

GENERAL EDITOR: ANGELO GILARDINO

This collection offers historical, previously unpublished compositions for guitar written for Andrés Segovia by distinguished composers. The original manuscripts belong to Mrs. Emilia Segovia, Marquise of Salobreña, who has generously authorized their publication.



Works by Vicente Arregui, Lennox Berkeley, Pierre de Breville, Gaspar Cassadó, Henri Collet, Padre José Antonio de Donostia, Aloys Fornerod, Gilardo Gilardi, Hans Haug, Henri Martelli, Federico Mompou, Federico Moreno-Torroba, Raymond Moulaert, Lionel de Pachmann, Jaime Pahissa, Carlos Pedrell, Raymond Petit, Fernande Peyrot, María Rodrigo, Adolfo Salazar, Pedro Sanjuán, Cyril Scott, H. S. Sulzberger, Alexandre Tansman.

